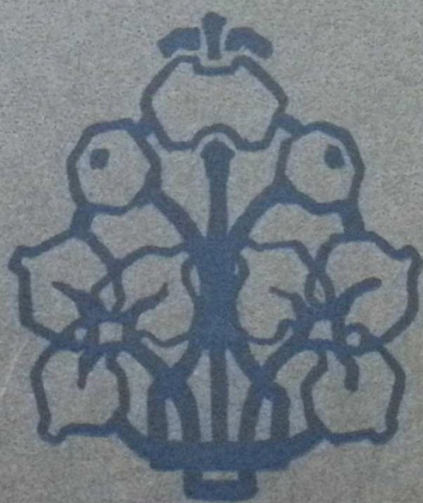


THE USE OF THE PLANT IN DECORATIVE DESIGN

MAUDE LAWRENCE · CAROLINE SHELDON



FOR
HIGH SCHOOLS

SCOTT · FORESMAN · & · COMPANY

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Mary Ellen Davis

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SCOTT, FORESMAN AND COMPANY
NEW YORK CHICAGO

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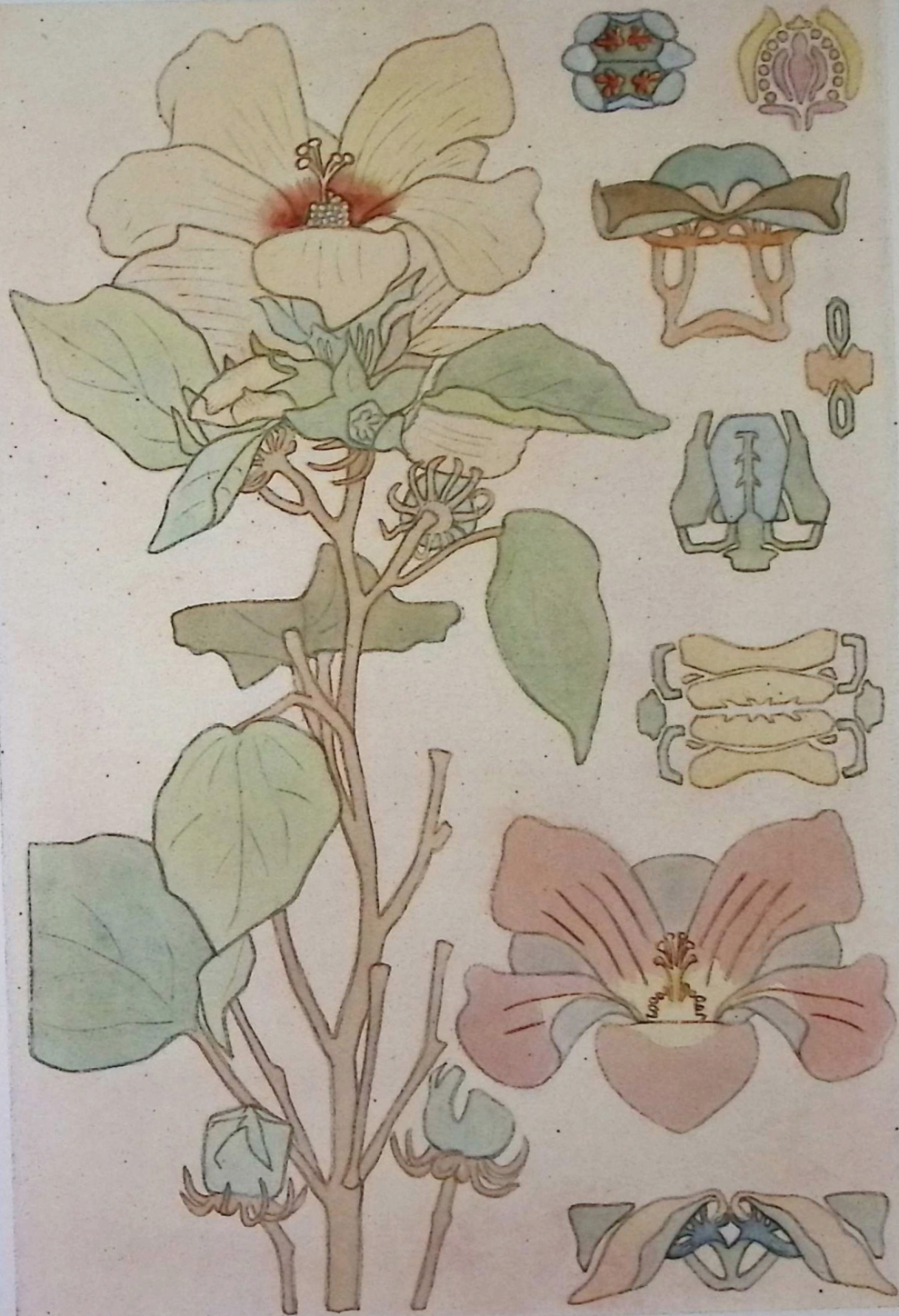


PLATE 1

*OUTLINE DRAWING OF A SPRAY OF
APPLE BLOSSOMS WITH FLOWERS, BUDS,
AND LEAVES.*

This plate illustrates the study of form and growth—those facts of appearance which are characteristic.

The principal group (center of interest) is made prominent by position and by greater contrast in the dark and light quality of pencil handling.



PLATE I

PLATE 2

*DETAILS OF THE APPLE BLOSSOM SPRAY
ARE SHOWN IN GROUPS OR SINGLE PARTS
IN VARIOUS NATURAL POSITIONS.*

Observe particularly:

The form of the turned, folded, or
fore-shortened leaf and flower shapes;

The rhythmic arrangement of veins,
stamens, and stems, with the suggestive
possibilities for pattern.

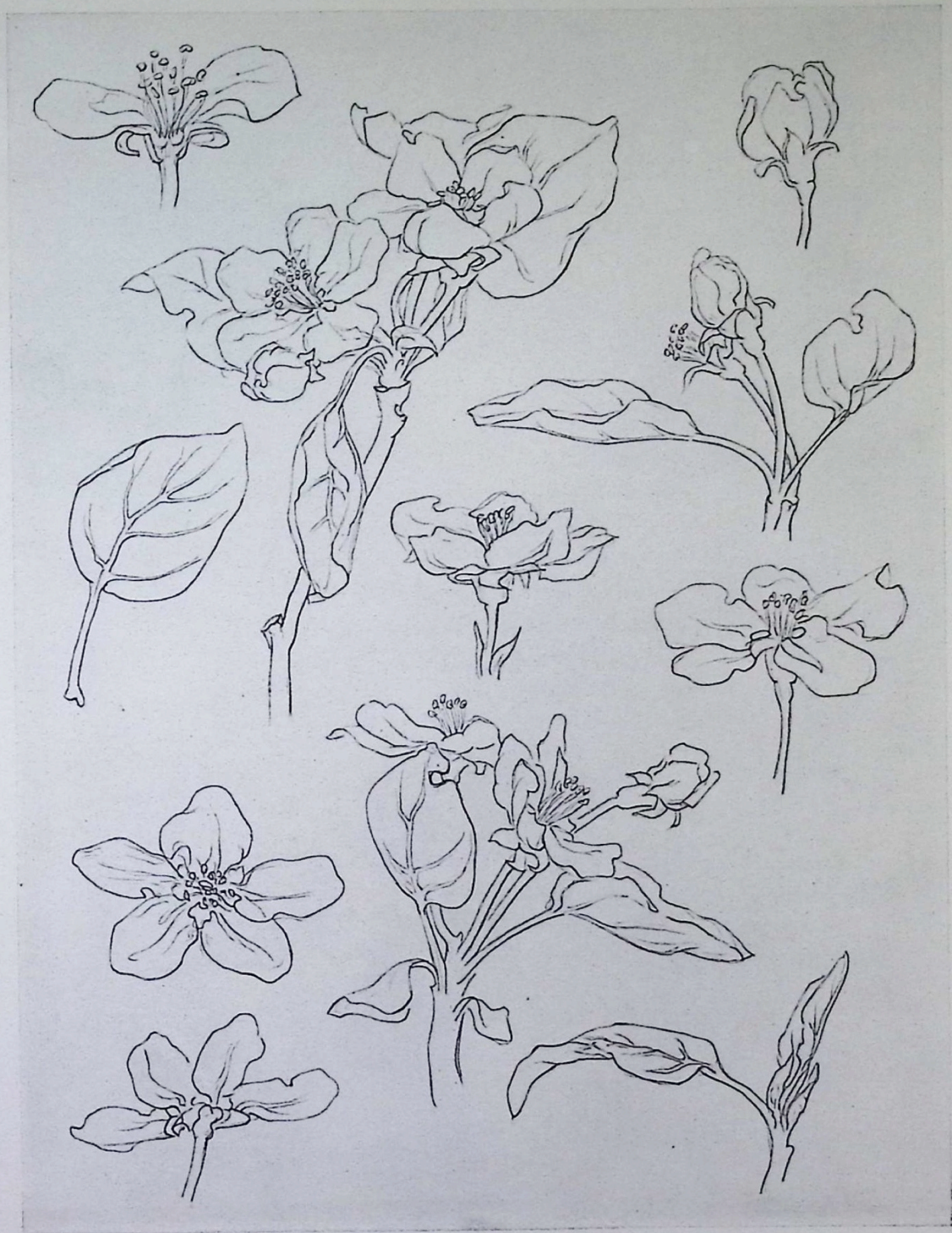


PLATE 2

PLATE 3

LEAF FORMS CONVENTIONALIZED.

Each element selected from Plate 2 appears first in its natural form, simplified where it is rather complex in shape. It is then balanced on a vertical axis. The other figures show the same leaf element changed in proportion, the curved lines changed to straight lines, and the parts so spaced as to give different shapes. Several ways of arranging the unit as a stencil are shown, dividing it along the vein or such places as will give variety in spacing.

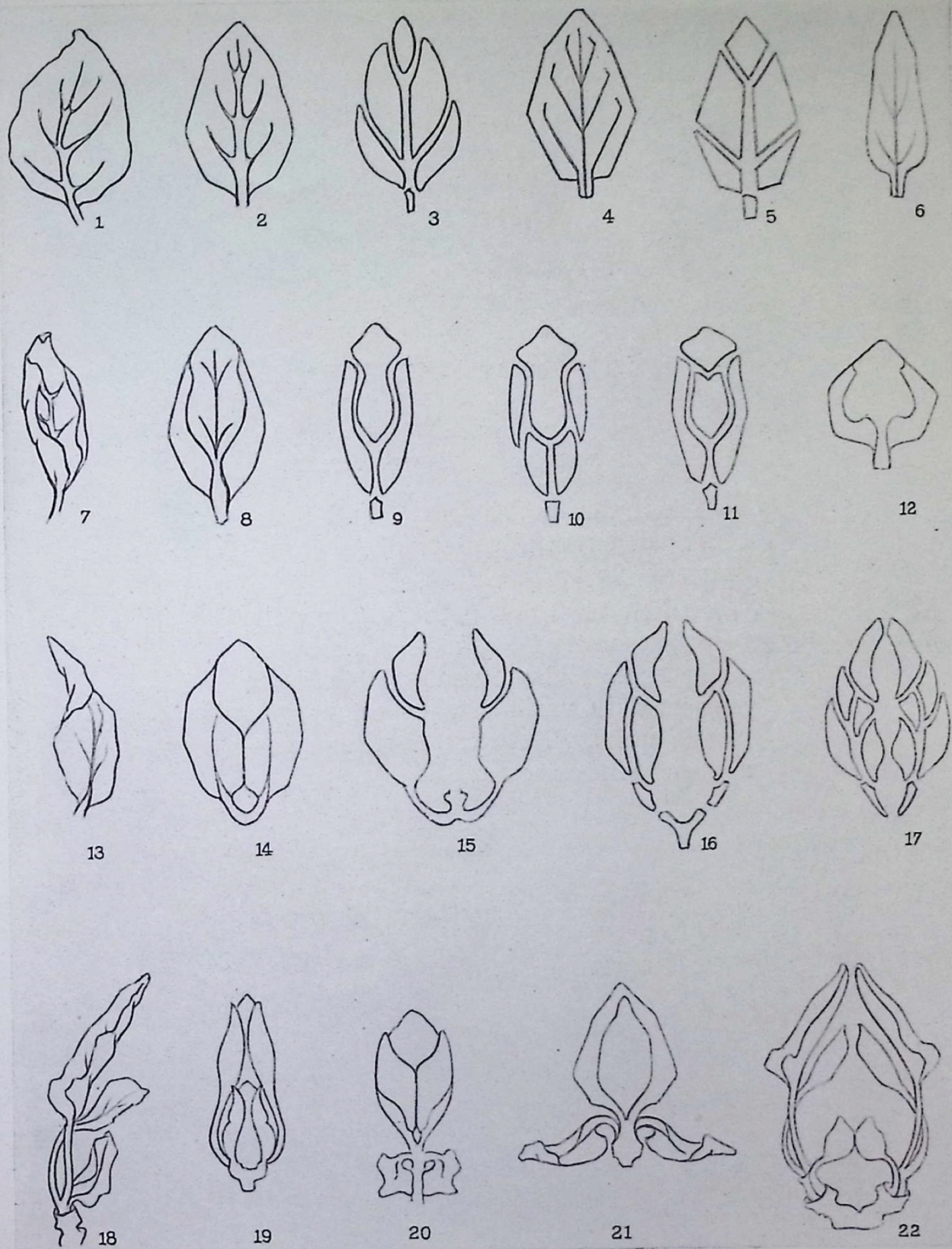


PLATE 3

PLATE 4

FLOWER FORMS CONVENTIONALIZED.

The units in Figures 1 and 5 are other conventionalizations of the groups of leaves shown in Plate 3.

In Figures 6 to 23, the top, profile, various turned views, and cross-sections of the apple blossom and bud forms are expressed in various ways as bi-symmetric units. Note the rhythmic possibilities of the stamens.

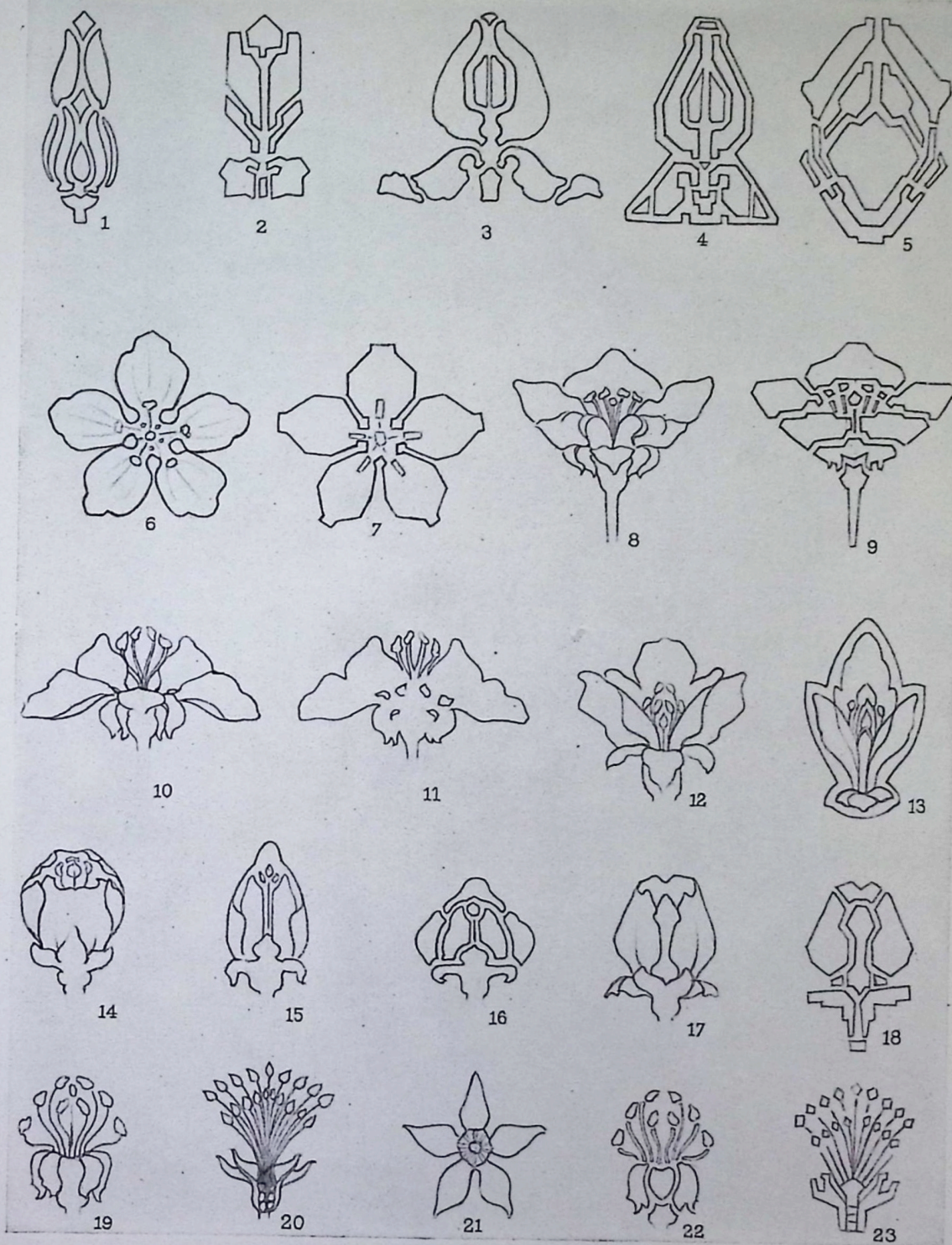


PLATE 4

PLATE 5

COLOR HARMONIES AND UNIT VARIATION.

Figures 1, 2, 3: Naturalistic elements of the jimson weed are painted in the colors found in the plant but considerably greyed.

Figures 4, 5, 6 show the above forms conventionalized.

The remaining units show these forms in various color combinations, and are adapted to specific spaces.

Figures 7, 9, 10, and 12 illustrate analogous color harmonies.

Figure 8 illustrates self-tone and complementary color harmony.

Figure 11 shows a balanced arrangement painted in analogous and complementary colors, some of which are greyed.

FRONTISPIECE.

A decorative treatment of the Althea or Hibiscus, showing the growth and characteristics of the plant and painted in the colors of nature considerably greyed.

Details conventionalized and painted in harmonies of color selected from colors found in the spray.



PLATE 5

PLATE 6

BORDERS IN VALUES OF GREY.

This plate illustrates the suggested ways of creating borders. The units are derived from the apple blossom spray and include the bi-symmetric and that which is in occult balance (a balance which is felt rather than apparent).

The following principles are illustrated:

Rhythmical arrangement of line;

Balance and variety in shape and size of both the unit and the background spaces;

Movements;

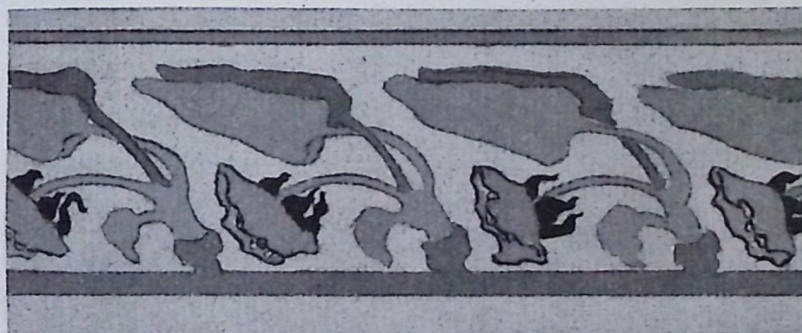
Unity—Binding together the parts which make up the border by means of bands, panels, and stem arrangement.



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PLATE 7

BORDERS IN COLOR.

The borders of the preceding plate are rendered in various color harmonies—*analogous and complementary*—the same values of dark and light being kept.



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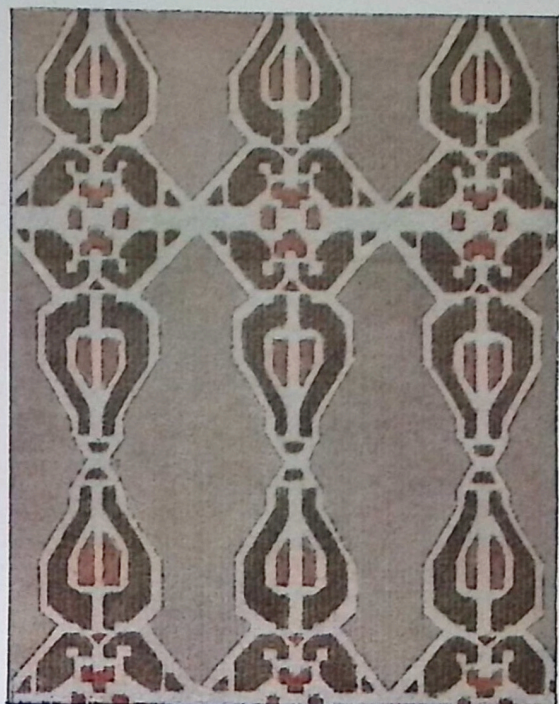
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PLATE 8

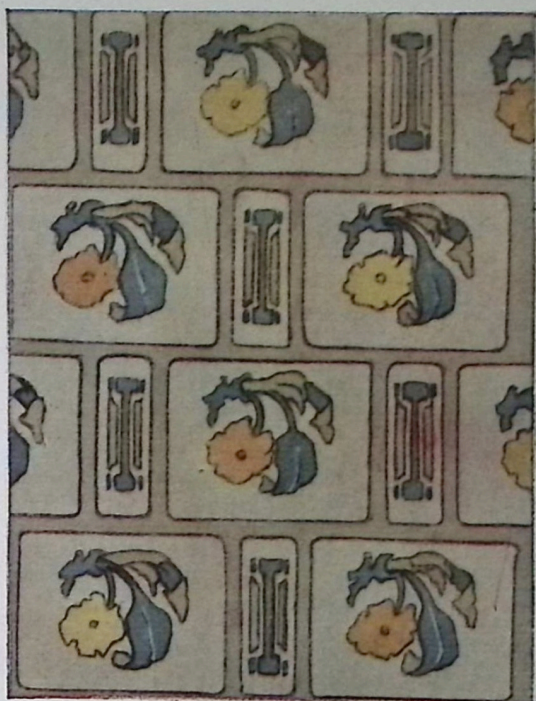
SURFACE PATTERNS IN COLOR.

This plate illustrates various ways of repeating the plant motif or borders creating background spaces of varying size and shape.

Surface patterns 1 and 3 are made up of units taken from Plate 4, and surface patterns 2 and 4 are suggested by borders taken from Plate 7.



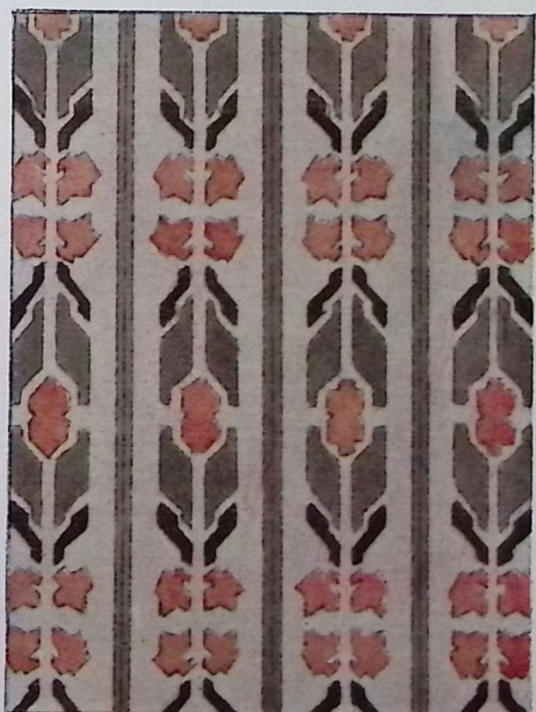
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PLATE 9

RECTANGLES.

Several ways of ornamenting a rectangle by the repetition of a unit are given.

The unit is repeated on the diameters, on the diagonals, in corners, and in the center by filling the space or by being balanced on an axis within it.

The Color harmonies are inspired by

Figure 1: Primary colors much greyed.

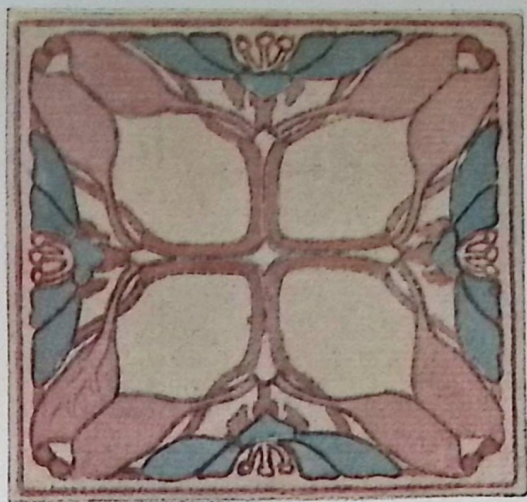
Figure 2: Colors from Persian tiles.

Figure 3: Analogous harmony.

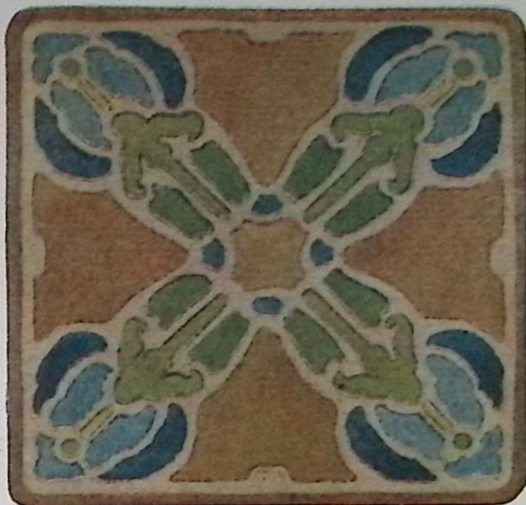
Figure 4: Complementary harmony.

Figure 5: Complementary harmony greyed.

Figure 6: Analogous and complementary harmonies much greyed.



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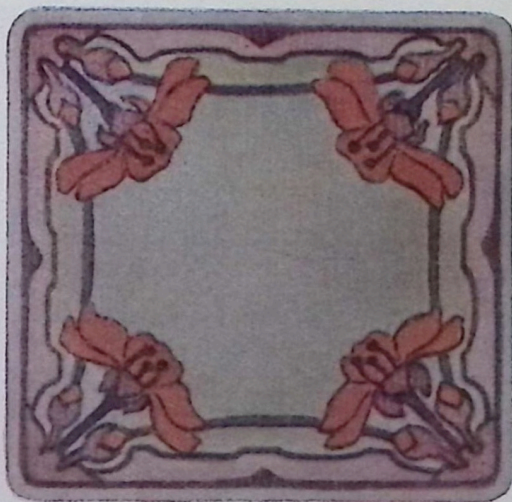
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PLATE 9



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PLATE 10

CIRCLES

The suggested ways of ornamenting a circle are illustrated.

Figure 1: The circular border is made up of balanced units about the center, showing rhythmical movement.

Figure 3: The center is decorated, the outside area being left plain, except for a simple band.

Figure 4: The circular border of bi-symmetric units about the center, showing the movement of the light passages through the pattern, is illustrated.

Figure 2: The balanced pattern occupying the border and extending into the center, creating panel spaces, is shown.



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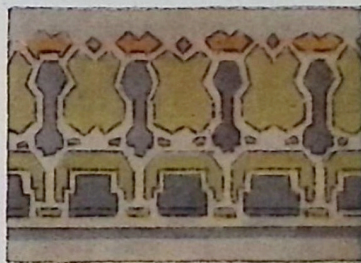
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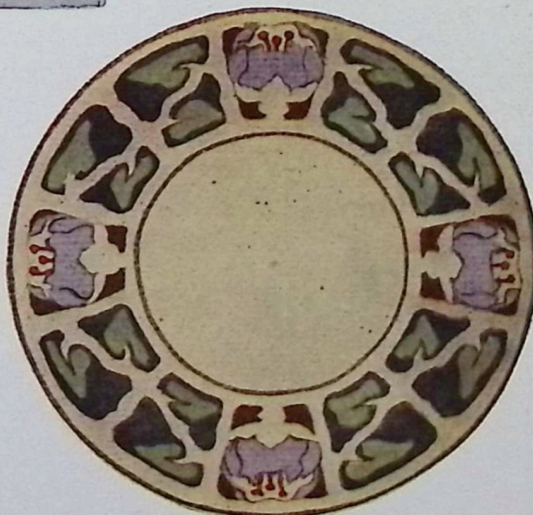
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PLATE 11

*DETAIL DRAWING IN PENCIL FROM THE
ROSE-HIP.*

This plate is suggestive of many pattern motifs.

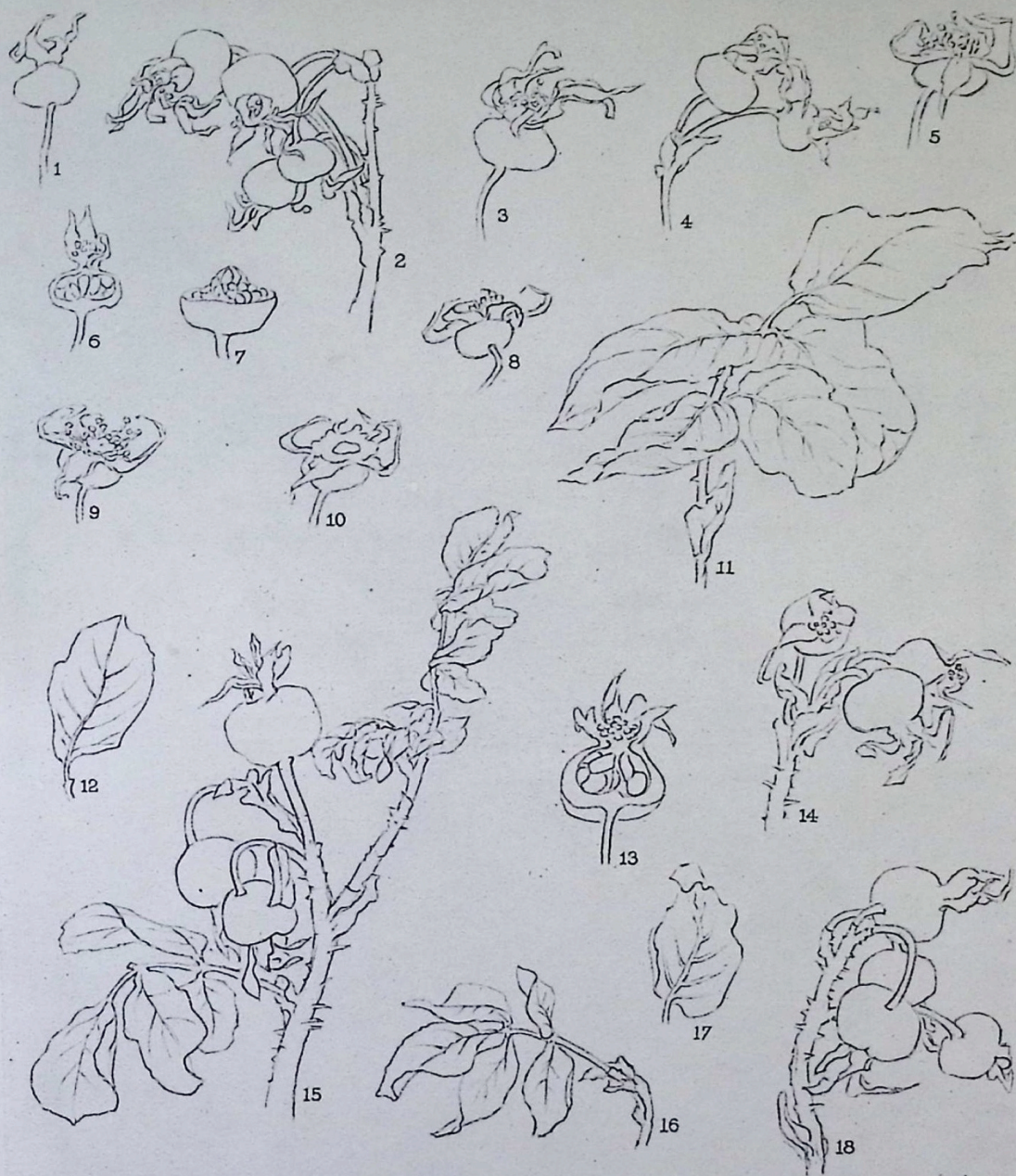


PLATE 12

UNITS FROM ROSE-HIP.

The conventionalized units are created from detail drawings of rose-hips. New units are formed by bi-symmetric repetition of parts of other units.

By means of a mirror placed at the angle indicated by the line drawn through Figure 10, a new bi-symmetric unit is formed. By placing the mirror in units at various angles, other new forms will be created.

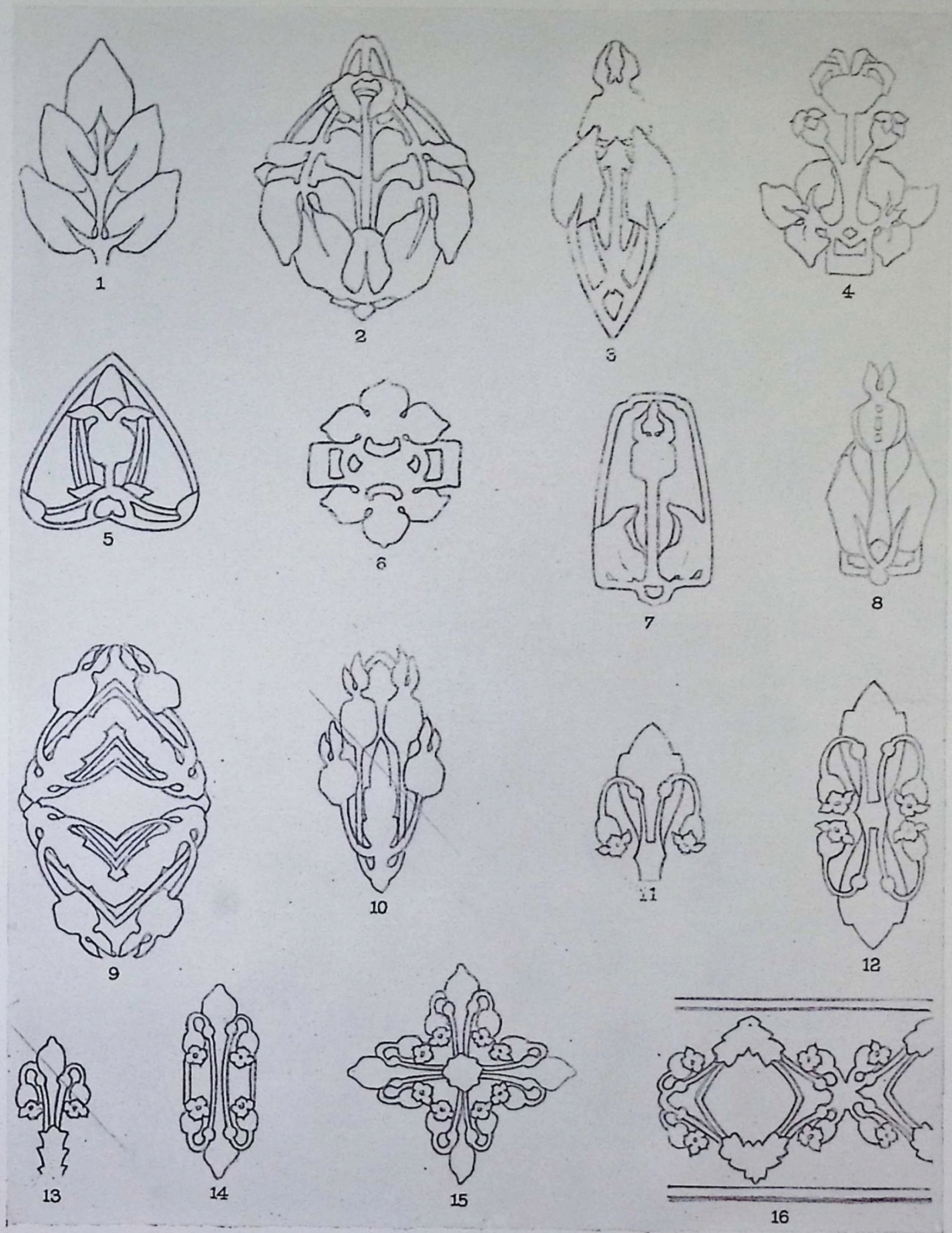


PLATE 12

PLATE 13

FOUR SURFACE PATTERNS.

The repetition of a unit to make surface patterns is shown in this plate.

Figure 1 shows a pleasing arrangement of the unit Figure 4, Plate 9, for a surface pattern.

Figure 4 shows a simple surface pattern created by repeating in even rows the motif, or unit, in Figure 9, Plate 12.



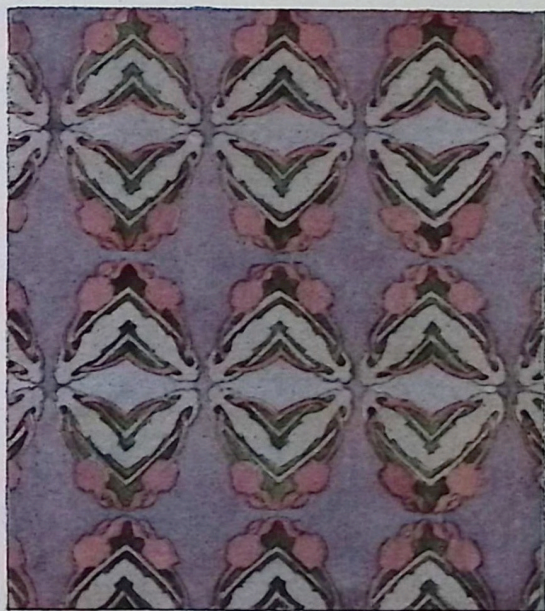
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PLATE 14

OUTLINE DRAWING OF A CHERRY SPRAY.

This drawing shows the study of form, growth, center of interest, pencil technique, and arrangement on the page.

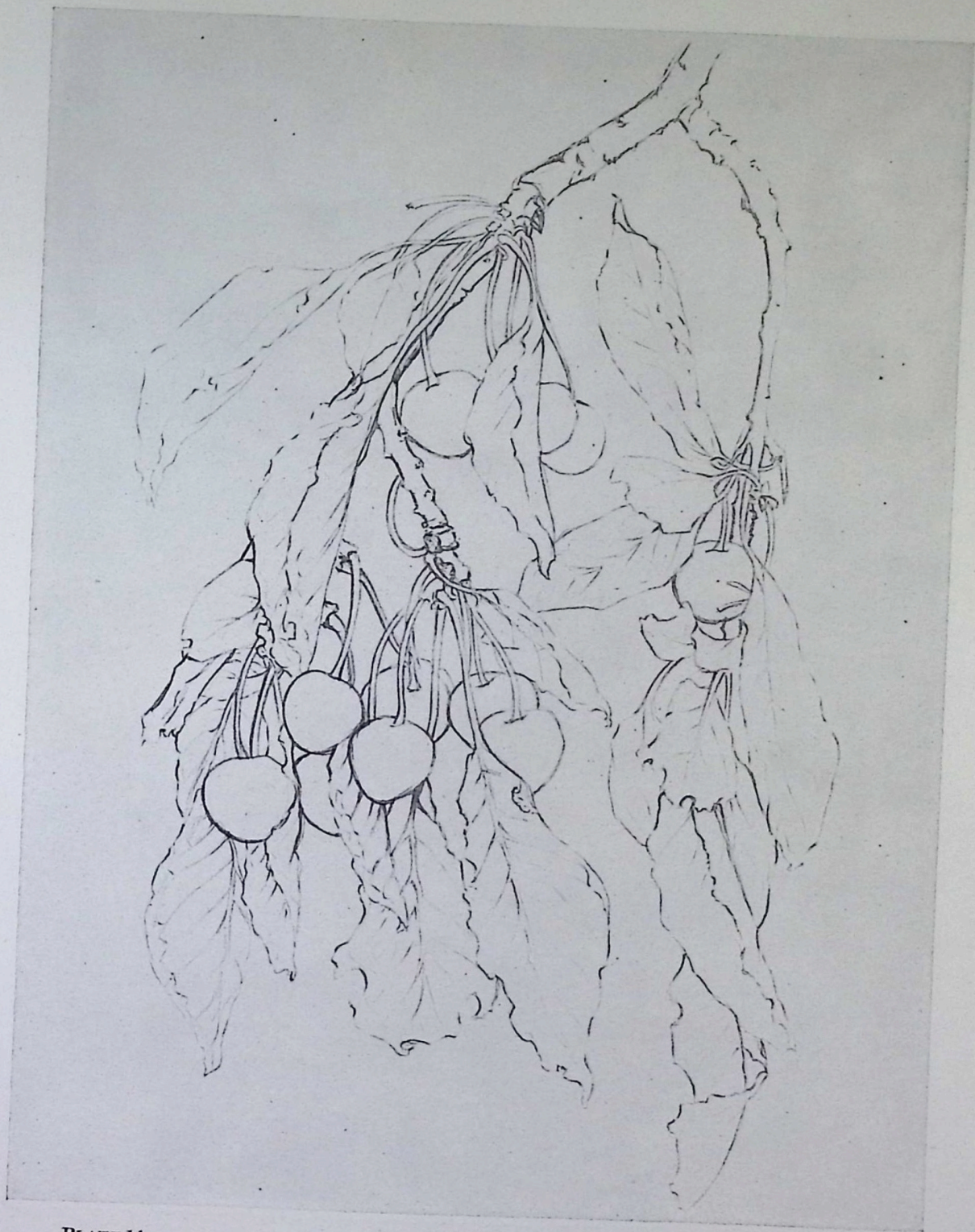


PLATE 14

PLATE 15

SURFACE PATTERN AND CHERRY MOTIF.

This plate illustrates:

Repetition with the study of resulting shapes;

Breaking up of background spaces as well as those of the unit;

The binding together of repeated forms;

Color harmony—closely related tones—complementary colors much greyed.

The beauty of the texture is secured by using the scrubbed color process.



PLATE 15

PLATE 16

THE SQUASH.

This shows a decorative arrangement and color treatment of the squash blossom and vine; characteristics of the plant, its form; its growth; naturalistic colors much greyed; center of interest; subordination, variety.

Consideration is given to the shape and balance of spaces, both of the plant and of the background.



PLATE 16

PLATE 17

SQUASH MOTIFS USED FOR PAGE DECORATIONS.

The elements are taken from Plate 16, and treated in a semi-conventionalized manner; the natural shapes are kept, but the position is rearranged so as to harmonize with the spaces decorated.

Figures 1, 2, 3, and 4 show borders to enclose a printed page.

Figures 5, 7, 8, and 10: Decorative compositions within rectangles and triangles for the head of a chapter, a title page, and tail pieces.

Figure 6: Decorative initial letter.

Figure 9: End Papers.

The aim in all such decorations is for beauty and dignity of line; well proportioned shapes; a balance of decoration and background area; of small elements and large; of light and dark, and of color. The movement of the principal lines must always lead the eye back into the composition and never out of it.



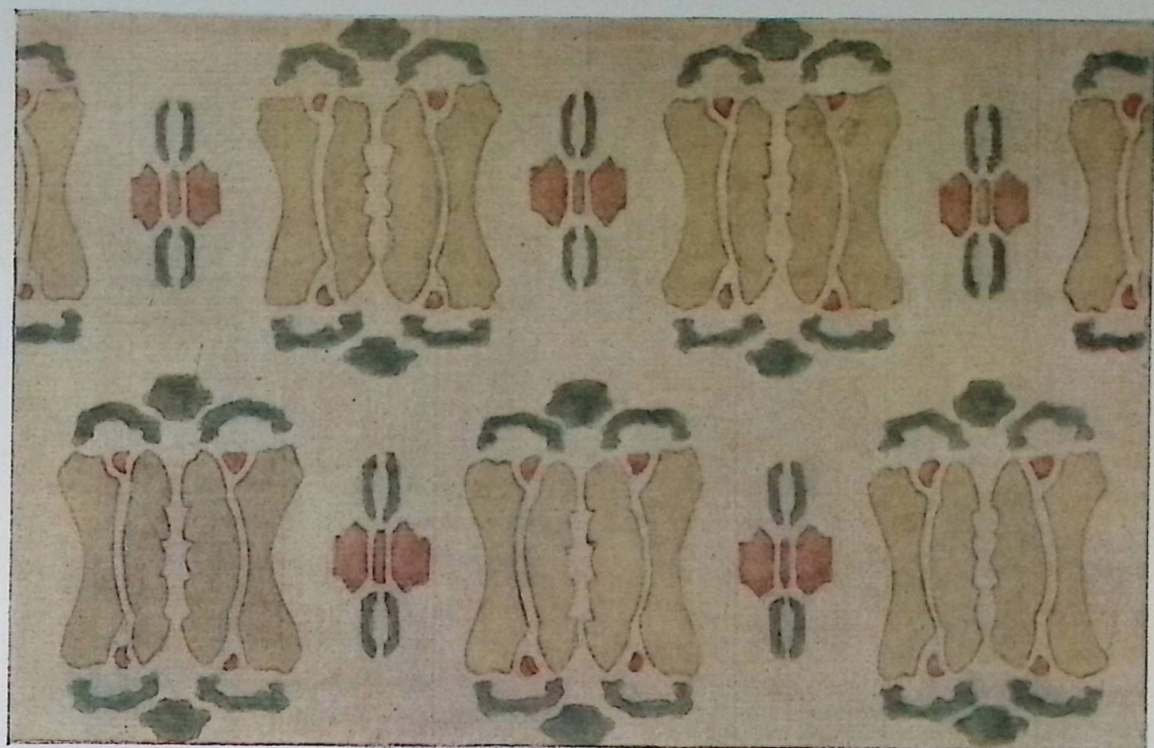
PLATE 17

PLATE 18

DESIGNS FOR STENCILLING.

The motifs for both surface pattern and border are taken from the Frontispiece, and, with slight modifications, are arranged at pleasing intervals so that there is a feeling of unity.

The color harmonies are those of the natural plant greyed.



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PLATE 19

BLOCK PRINT.

The design is formed by taking the squash as a motif. The unit is repeated on the diameter of the square, the corners being filled with related shapes, which, when repeated, form an attractive textile pattern.

The texture of the fabric shows through the color.



PLATE 19

PLATE 20

*BLOCK PRINT. NASTURTIUM AND
BUD MOTIF.*

This plate illustrates a design within a circle, alternating with another design differing in size and character, the various elements being bound so that the surface "holds together." Another fact which assists in bringing this about is that the color harmony consists of such close values.

The print has been applied so well that it has become a part of the texture of the fabric.



PLATE 20

PLATE 21

EMBROIDERED BANDS.

This plate illustrates embroidered bands suitable for dress trimmings or other fabric decorations, made with silk floss on silk or net. The principles followed in making these designs are similar to those followed in the problems shown in borders, Plates 6 and 7. Different forms of stitching are used.

Figure 1: Satin stitch.

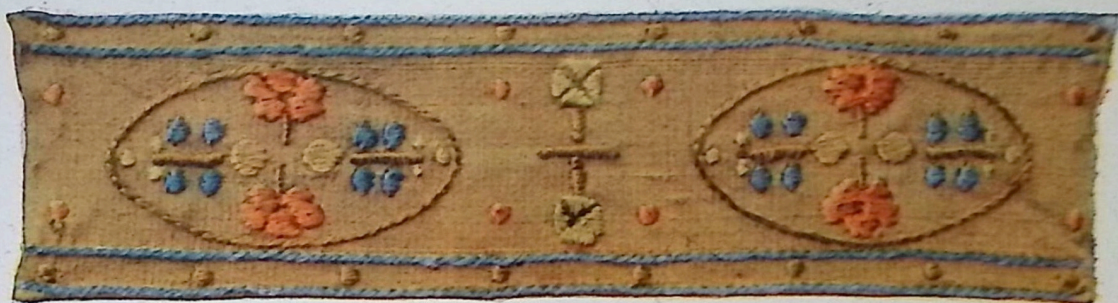
Figure 2: Outline and satin stitch.

Figure 3: Satin stitch.

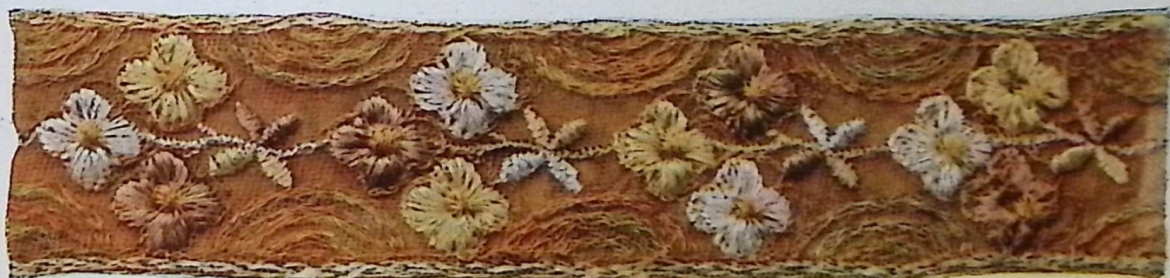
Figure 4: Loose outline and satin stitch.



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PLATE 22

OPERA BAG.

Figure 1 shows the application of the flower motif in embroidered decoration, using silk floss on silk with the long and short stitch. Note that the handle decorations are a part of the color scheme. The design is balanced within a rectangle.

Figure 2 shows the same flower motif applied as a design for band trimming in outline and satin stitch.



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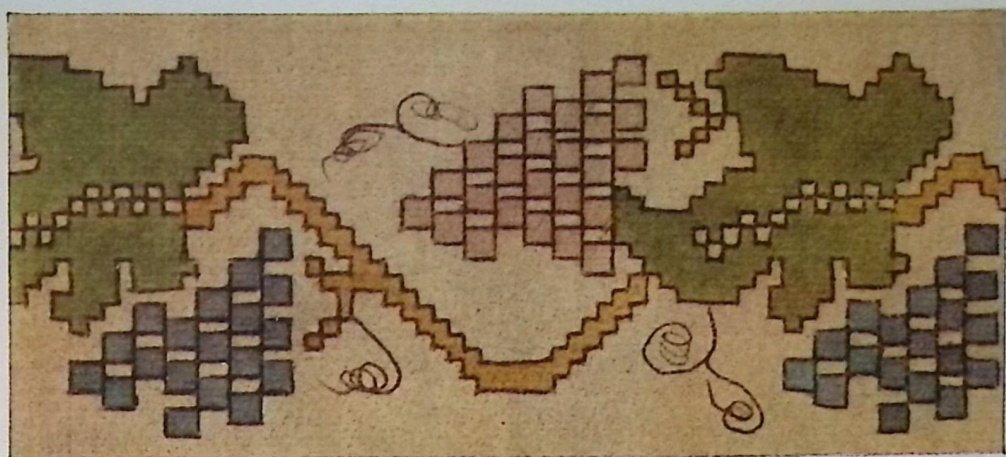
PLATE 23

CROSS-STITCH BORDERS.

Designs for cross-stitch borders were drawn on cross-sectioned paper.

Figure 1 illustrates a band suitable for dress trimming worked with silk floss on gold cloth.

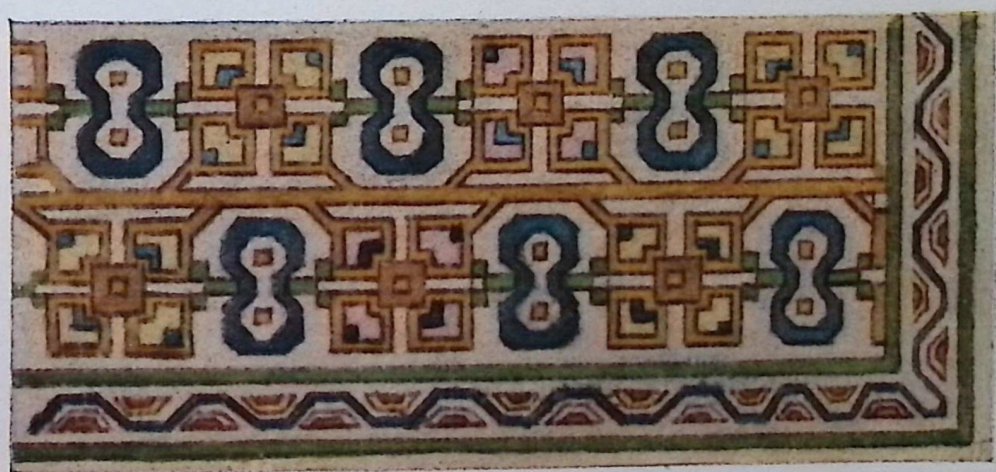
Figures 2 and 3 represent dresser scarf ends, worked with silk floss on Japanese linen, scrim having been basted over the surface to get the stitches even and the threads pulled when the pattern was completed.



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PLATE 24

CROSS-STITCH BAG.

This plate shows the cross-stitch pattern on a coarse meshed linen bag. The weave of the linen serves as a foundation for cross-stitch without the aid of scrim or canvas.

Complementary color harmony is shown in the bag and its various elements of decoration, surface, and lining.



PLATE 24

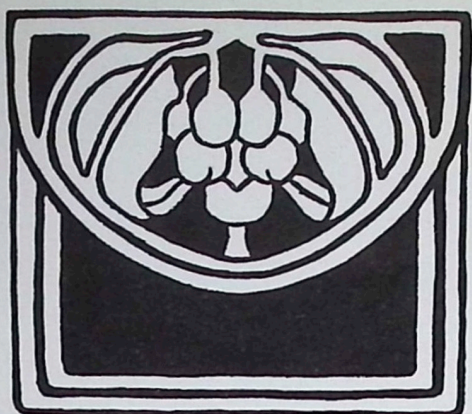
PLATE 25

DECORATIVE DESIGNS FOR TOOLED LEATHER.

Figures 1 and 2 show patterns for purses with decorations on the flap. The bands and panels are so arranged in the lower part as to keep the design a unit, harmonizing in shape with the contour of the article, the clasp being made a part of the design.

Figure 3 represents a design for a belt or any article upon which a band decoration is suitable. Note the "movement" of line and the variety of spacing.

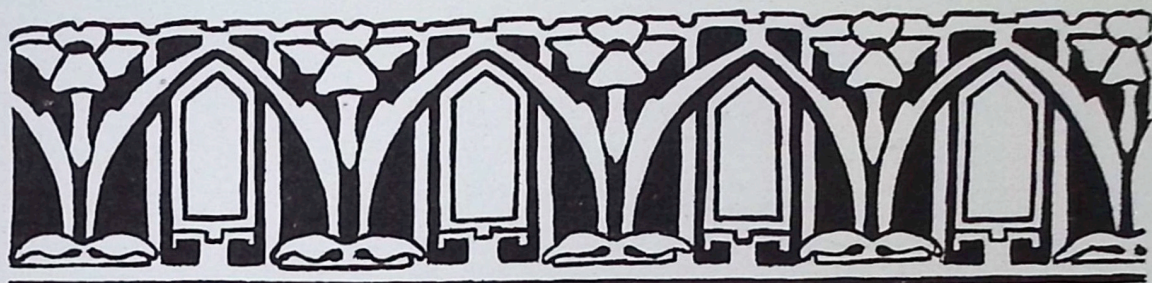
Figures 4, 5, and 6 show patterns for card cases.



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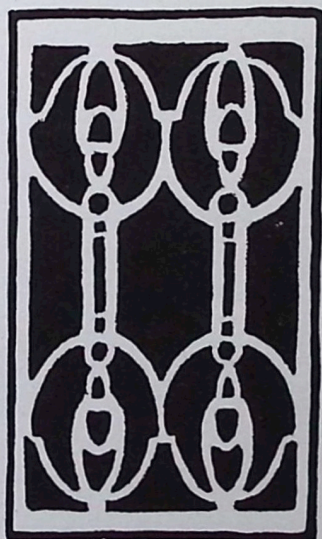
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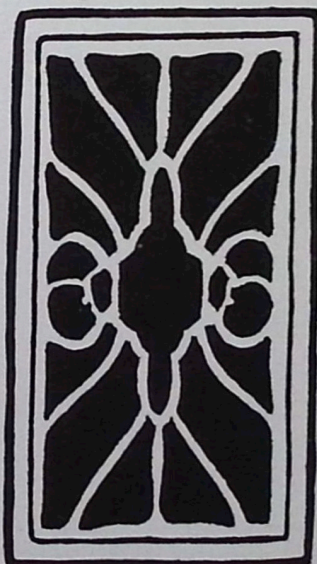
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PLATE 26

THE TOOLING OF LINES AND SURFACES.

Figure 1 represents a design for a belt.

Figure 2 represents a coin purse to be used with a hand bag.

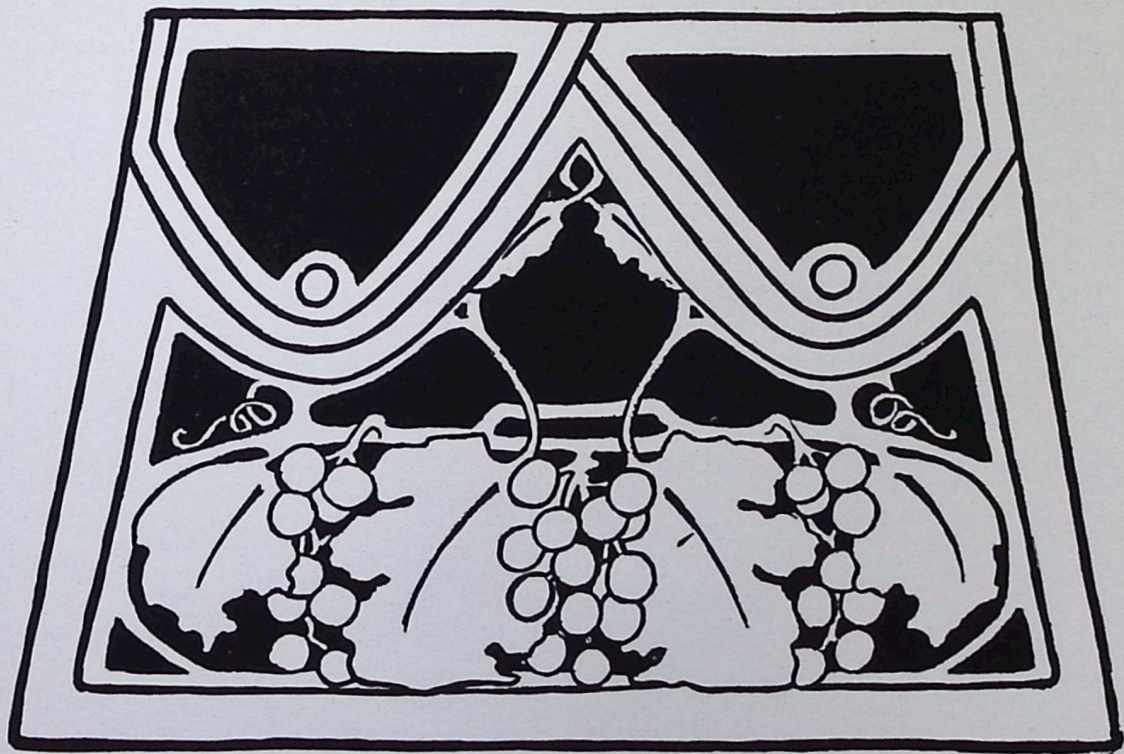
Figure 3 shows a hand bag with the ornamentation on the lower part, the flap being made a part of the design by the use of tooled bands, the clasps forming part of the decoration.



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PLATE 27

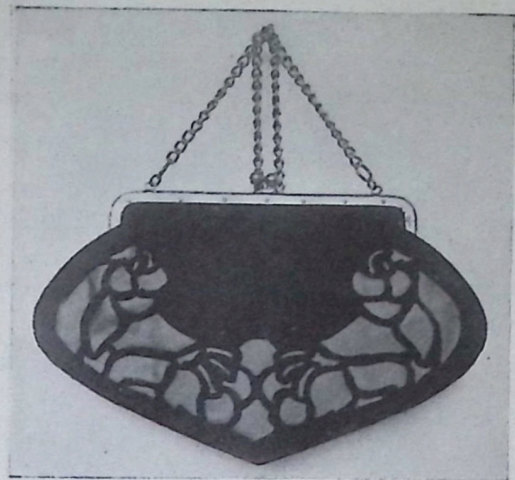
PHOTOGRAPHS OF ARTICLES MADE OF LEATHER.

Figure 1 represents a bag of ooze calf with the design cut and satin pasted under the cut parts.

Figures 2, 3, 5, and 7: A bodkin case, a memorandum case, a music roll, and a flat music case.

Figure 6 is a decoration of cut leather applied to bag of ooze calf, showing the use of the silk cord with tassels of fringed leather.

Figure 4: Bag of white ooze calf with the border pattern and repeats stencilled.



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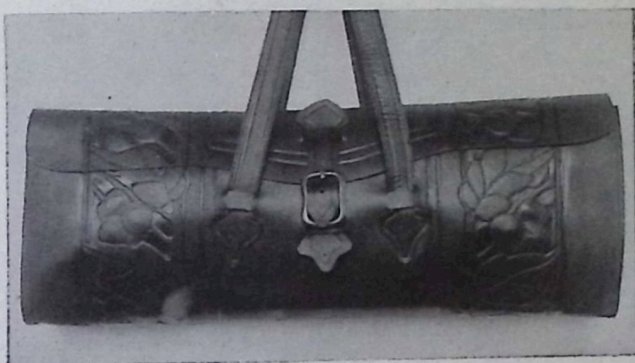


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PLATE 28

PHOTOGRAPHS OF OBJECTS CONSTRUCTED OF BRASS AND COPPER.

Figure 1 shows a candle sconce of brass with etched decoration of flower and stem arrangement.

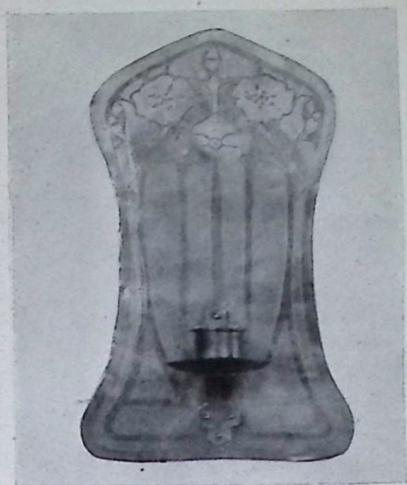
Figure 2: Candle shade of copper, the background parts sawed out, leaving the motif in silhouette; art glass set into each side. Note that the open pattern allows the transmission of plenty of light.

Figure 3: Low candle-stick of copper, all parts being riveted.

Figure 4: Fernery of copper with etched decorations; corners riveted to the sides both as a reinforcement and an ornament. Note that wherever rivets are used, they are placed as a part of the design.

Figure 5: High candle-stick of pierced and etched brass.

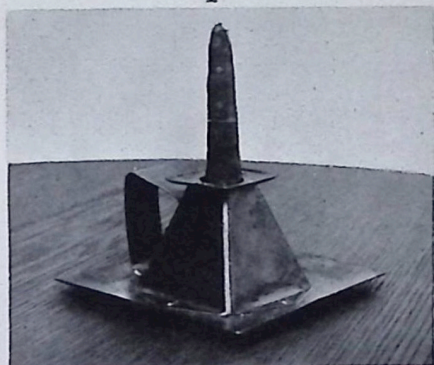
Figure 6: Book rack ends of brass with an etched pattern of units in the upper area and panels in the lower.



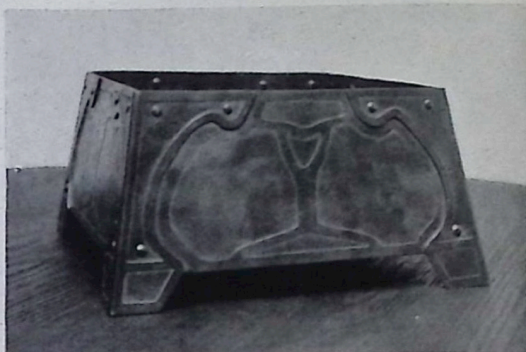
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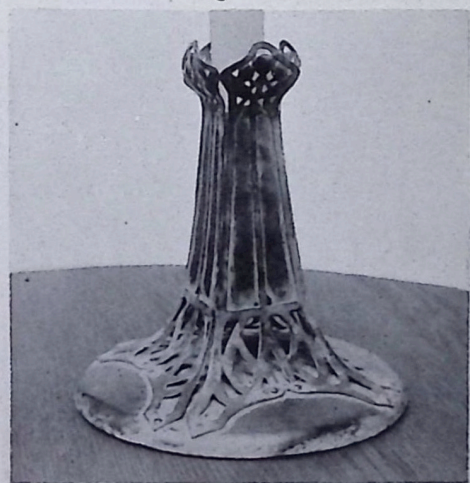
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PLATE 29

DESIGNS FOR JEWELRY.

Figure 1 shows an enameled scarf pin of silver.

Figure 2: Lavalier of silver with pearls, pierced soldered and repousse decoration.

Figures 3 and 4: Enameled scarf pins of silver in repousse and sawed patterns.

Figure 5: Lavalier with enamel and sawed decoration.

Figure 6: Enameled brooch with stem and bud pattern.

Figures 7, 8, 9, 10, 11: Bracelet and set of bar pins of pierced silver and coral settings.

Figures 12, 13, 14, 15: Enameled silver bracelet and pins of pierced and repousse ornamentation. Note the harmony of line and color and the consideration of space relations in the design for each piece of jewelry.

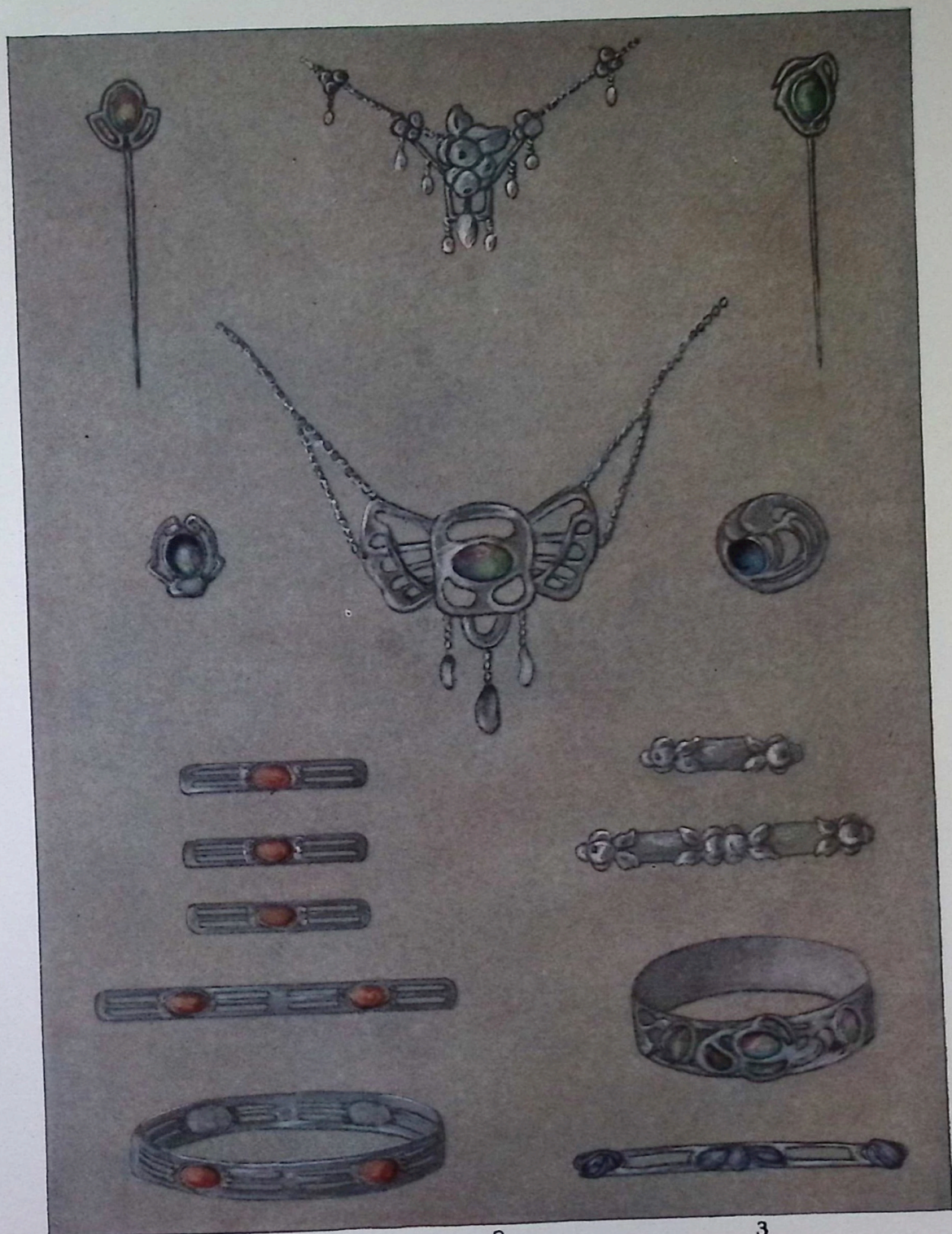


PLATE 29

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PLATE 30

PHOTOGRAPHS OF JEWELRY.

Figure 1: Lavalier with sawed and repousse pattern and baroque pearl pendants.

Figure 2: Lavalier of silver and rose quartz.

Figures 3, 4, 5, 6: Rings of silver with sawed decorations about a stone in a box setting.

Figure 7: Silver gilt lavalier with opals.

Figure 8: Scarf pin, sawed pattern with stones in a box setting.



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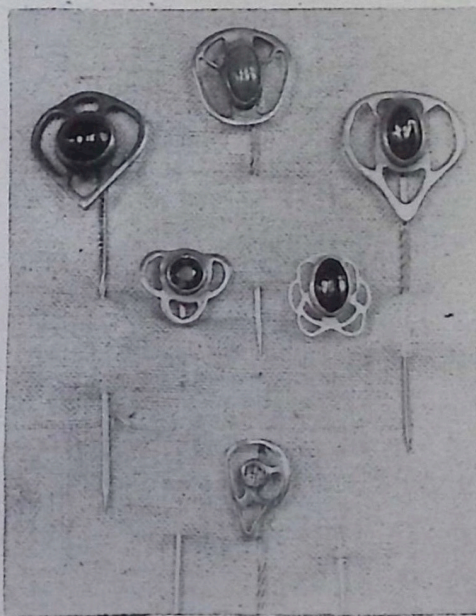
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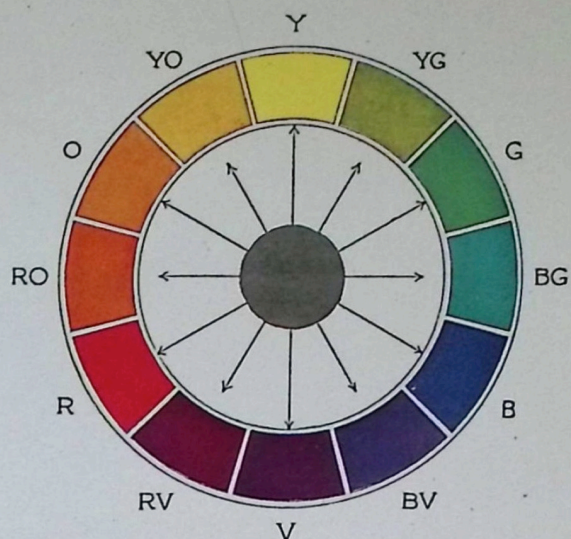
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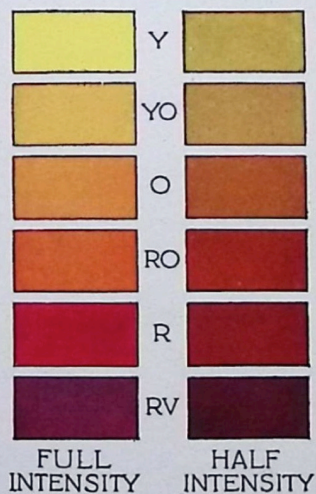
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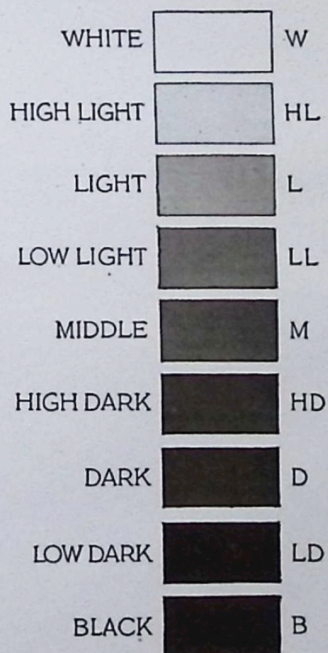
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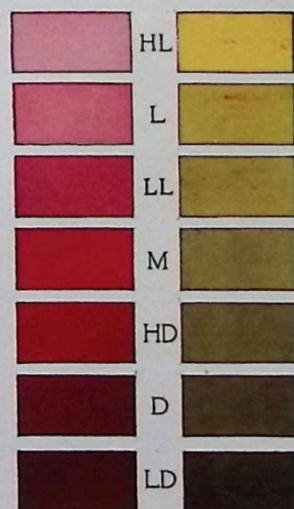
COLOR WHEEL



SCALES OF INTENSITY



SCALE OF NEUTRAL VALUES



SCALES OF COLOR VALUES

